

KERAMIC STUDIO

Vol. XXI, No. 5

SYRACUSE, NEW YORK

September 1919



WE had expected the September issue to be devoted to designs and articles by Albert W. Heckman, who is a student-teacher at Columbia College, New York, but, owing to a slight operation on his eyes, the work was delayed and the November issue will be the one under his direction instead. We can promise our readers a real treat, and a great variety of designs which can be adapted for Christmas work.

While the world is slowly regaining its balance after the onslaught of the most terrific war in history, the mind of the people is turned back thro the ages seeking for the causes of the constantly recurring fact of war thro the years of advancing civilization.

What have been the causes of the wars which have disrupted and torn the peoples of the earth? What ideals or lack of ideals have dominated these wars? Has humanity progressed thro these wars? What differentiates modern wars from those of earlier ages? These are the questions in the minds of the world today.

The Pageant, "swords and plowshares" presented by the Civic Players of Minneapolis on the steps and grounds of the Institute of Art the last week of July was designed to show in panoramic form, the causes of some of these great social upheavals, and to point out the indisputable fact, that the ideal of Democracy has been steadily struggling upward thro the years of violence and stress; and to express the belief that the words of Isaiah shall come to pass:

"They shall beat their swords into plowshares; nation shall not lift up sword against nation; neither shall they learn wars any more."

The staging of this Pageant like the one presented a year ago "The torchbearers" was a triumph in Art, and presented by a cast of nearly three thousand people. It comprised seven episodes, beginning with the Shepherd period, or economic war, and progressing thro the Egyptian period, and the tribal wars; the Roman period, and the wars for imperialism; the French and Italian period with its religious wars and the children's crusade; the English period and dynastic wars; the American period and the war for liberty; and the modern period and the war for democracy.

The tableaux were an artistic triumph in color, costuming and grouping, and the music, by the full symphony orchestra, helped to create a majestic and thoroughly artistic performance.

Another pageant, more local in interest, was staged the following week at Lake Minnetonka, on the seven acre Commons and lake shore.

The proceeds were for a war memorial and the local history, from the early Indian days to the present, was dramatically told in episodes and tableaux. The landscape and lovely shore and water formed a wonderful setting for the picturesque costumes of the Indians and the symbolic figures. It is interesting to note the trend art has taken in the revival of this type of dramatic art which constitutes a more wholesome form and creates an atmosphere

which brings about a reaction from the less wholesome art of the present indoor theatre. It is one of the agencies at work to purify art, and the atmosphere which modern art has created. The fact that it utilizes local talent tends to develop art talents and to awaken art interest in the masses. Let us hope that this clean wholesome branch of art with all its possibilities, which the war has stimulated, will grow and persist, and become a vital factor in the growth of all that makes for a real Democracy.

✕ ✕

The Minneapolis Ceramic Art Club has recently elected the following officers for 1919 and 1920. President, Miss Althea Mowbray; Vice-President, Mrs. Nellie Grey; Secretary, Mrs. E. C. Kast; Treasurer, Miss Nell Saunders.

The club is working towards its annual fall exhibition with the local art exhibit at the Art Institute in November, and for the Minnesota State Fair which always constitutes one of the chief incentives of the year.

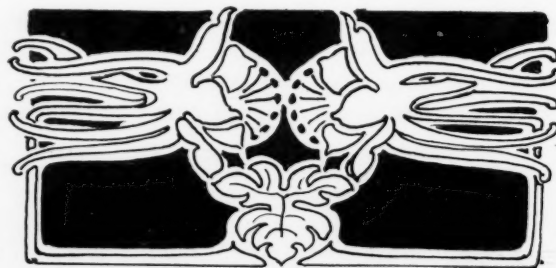
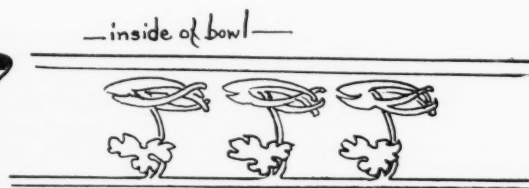
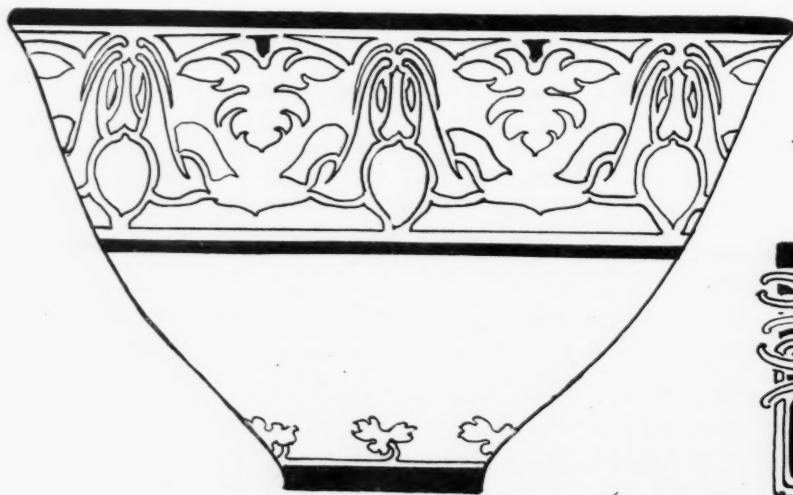
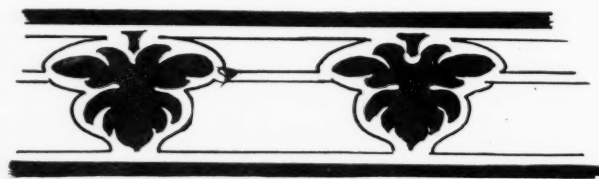
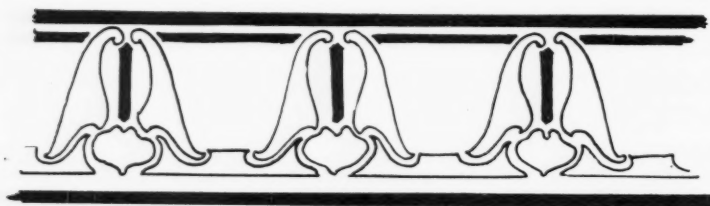
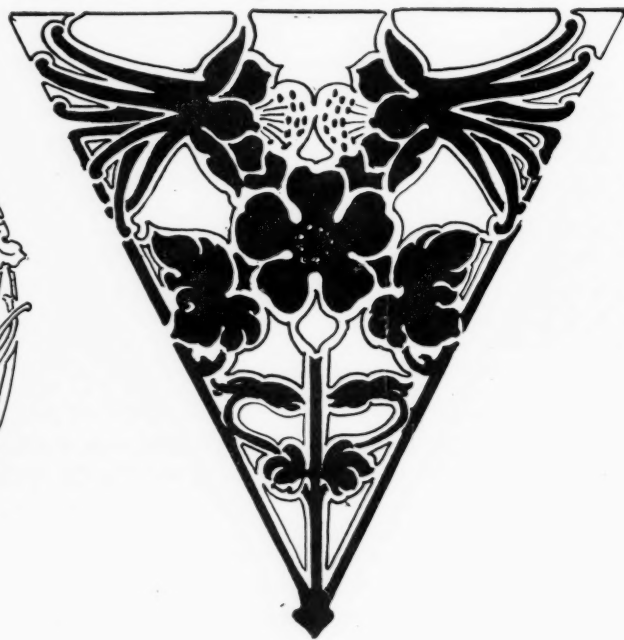
During the past year the club has joined the State Federation of womens' clubs and hopes through this affiliation to materially enlarge its scope. In the absence of a ceramic federation, I believe that this constitutes one of the most important means of reincorporating ceramic art into the life of the people. There is no reason why ceramic art should not have its place on the art programs of the womens' clubs, and this can only be accomplished thro affiliation with the local clubs. Clubs, take notice.

✕ ✕

There is hardly a city or town in the country which is not considering what type or form of memorial it should erect. Apropos of this subject the "Touchstone" for July devotes an article on the new type of memorial—the "Liberty Building," or Community House. Nothing could be more useful, more permanently valuable or more appropriately expressive of our war sacrifices than such a building. In this building the memorial feature would be a Hall of Fame, wherein should be inscribed the names of those local soldiers, sailors and marines who have participated in the world war, with special tablets for those who did not return. This room would also constitute a war museum for the documents and other evidence brought back by the returned soldiers.

The National Committee on Memorial Buildings has been formed as a medium through which any community may have the advice of the best artists, architects and sculptors in the planning of their building. This committee which is a part of the War Camp Community Service—a national organization—cooperates closely with the W. C. C. S. and with The American City Magazine, which was the first to advocate this type of memorial. Here is another and definite way of nursing the community spirit which is such a necessary factor in a democratic form of government and of developing the neighborhood spirit which is fast becoming a part of the national consciousness. This type of memorial in all of the countries which suffered from the war, would aid materially in bringing about that condition of mind which would eventually make for permanent peace.

Henrietta B. Paist, Assistant Editor



Henrietta Barclay Paist 7-1919



For the top of a
box or the cen-
ter of a square
bowl or plate.

THE ROSE AS A MOTIF

Albert W. Heckman

WHY should we continue to use the rose as a motif when there are so many other flowers to be had? We use it because it is one of the most beautiful flowers that grow, because many of our customers prefer it and because there is no reason why we should not use any motif, regardless of how much it has already been used, for it is the way in which we use a motif and not the motif itself that determines the quality of the art we product.

What shall we do with our motif once we have decided to use a certain thing, that is, how shall we treat it? Shall we paint it naturalistically, that is just as we see it, or shall we plan some conventional treatment or something semi-conventional, if there is such a thing? Before we decide let us clear up in our minds what we mean by naturalistic, conventional or the so-called semi-conventional treatment of a thing. By naturalistic treatment we mean the painting of flowers as we see them with all their accidental variations of light and shade, color and form. In the graphic arts we think of this as being pictorial and not ornamental art and so it is in the Ceramic Arts as a rule also. By treating a thing naturalistically we treat it descriptively. We tell the story, as it were, or portray the characteristics of this or that particular rose.

The so-called semi-conventional treatment is, I believe, what many people think of when they refer to much of the decoration in which there is a combination of the naturalistic with some kind of conventional arrangement or frame work. We have far too much of this inconsistent decoration. It is seldom satisfactory ornament and it is never good design. The word conventional is construed too much to mean something that has been flattened out into a round,

triangular or square space, regardless of its fitness for that space. Many of our conventional designs are like our mission furniture—awkward and full of sharp corners. Many people think that because a thing is conventional it is better than anything naturalistic. This is not true. Naturalistic decoration can be of a high order as evidenced by the fine Chinese porcelains treated in this way. For the average china painter, however, it is much easier to decorate a dish with a conventional design than to make one of equal merit treating it naturalistically.

Conventional ornament is that which interprets or suggests all the beauty of the natural rose while conforming to that which is fine in design. It beautifies that which it adorns. Making pictures on dishes in so far as they are pictures only, does not add to the beauty of the dishes. Our aim is, of course, to increase the beauty of our dishes and to record, for all time, as much of the beauty of our motif as we can. To do this sometimes the simplest treatment possible is all that is necessary. Our art of designing decoration for china is primarily a visual art. Roses, as we see them, are nothing more than petals of color arranged in a series of curves. Consequently a simple line arrangement with color, if it is fine enough, can suggest all the beauty of a rose, and at the same time be made to conform to what is good in design and decorative ornament.

Let us take a brush full of color and with one or two lines see how simply we can suggest a rose. Then let us try two or more roses and some leaves using perhaps two or more colors. We use flat tones, that is, tones without gradation which may suggest cast shadows, because we want our ornament to lie flat and not to "jump out" from our dishes. We do not want our roses to look as though we could pick them. After we have made a number of in-



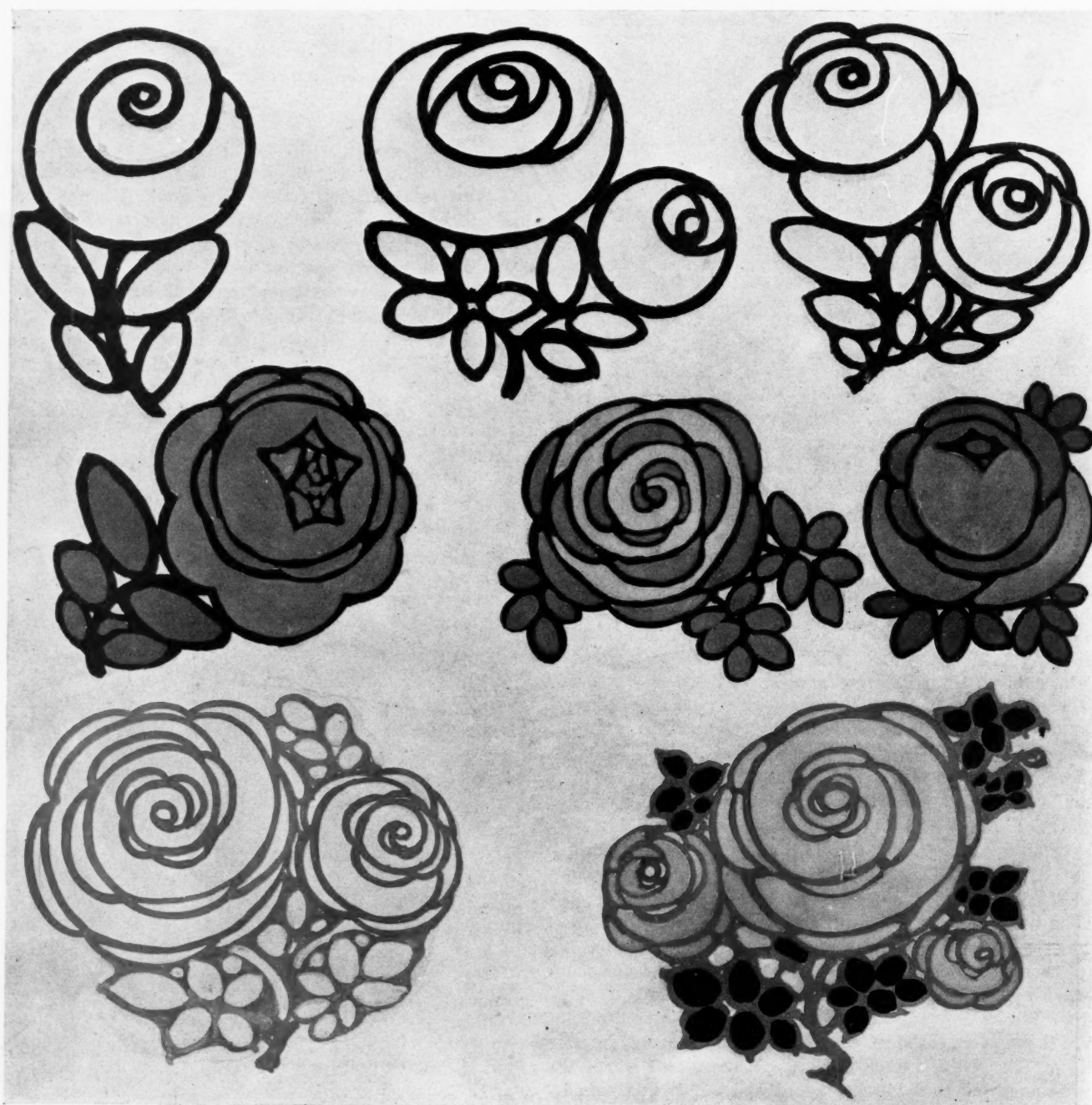
For the side of a
bowl, the top of
a box or the center
of a large plate.

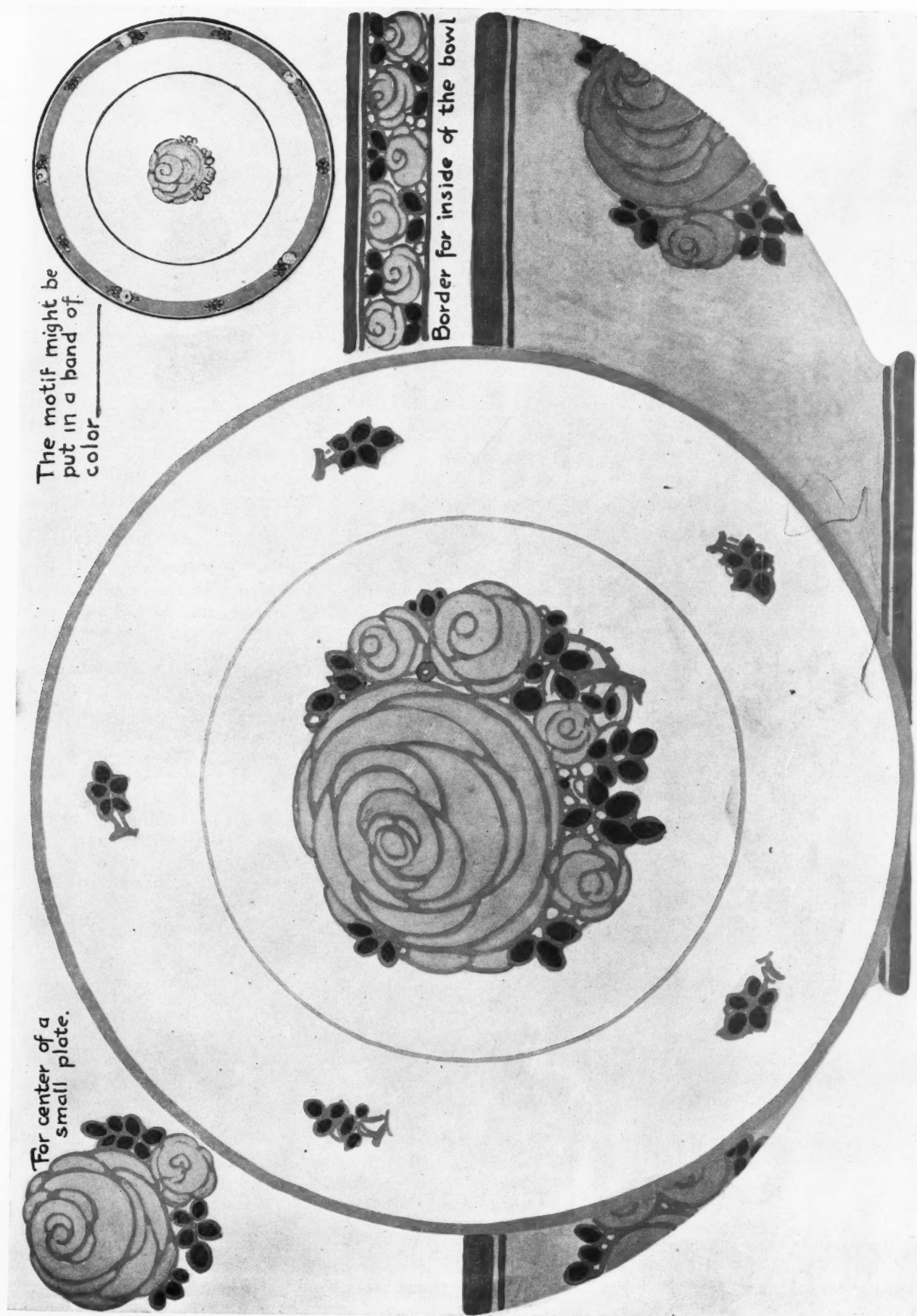
terpretations such as are illustrated here, let us take up our dishes to be decorated. In this instance we have some breakfast ware. For breakfast we want the cheeriest thing possible and so we use bright or intense color. Let us take a little Rose Pink, a little Cool Purple and some Cool Green or perhaps some Bright Pink, some Light and some Dark Blue, or, if one has an aversion to Pink, as some people have, let us try a Light Yellow, a Cool Blue Green and a Royal or Dark Blue. A Yellow, a Neutral Grey and a Cool or Blue Green is another satisfactory color scheme for this particular motif.

In adapting the design to the dish let us apply the motif as simply as possible with one or two bands of color which the shape of the dish itself suggests. In doing this it is of importance to space the motif as well as possible, for all good design is primarily dependent upon good spacing.

The center ornament of a plate may be quite large, especially if there is little ornament on the rim of the plate. The plate design as illustrated in the color study has much more decoration on it than we would ordinarily care for, but this color study was made to offer as many suggestions as possible in a limited space. It is probable that a plate arrangement like that on page 8 would be more satisfactory. It is much better to work for simple arrangements than to attempt the unusual, especially when the unusual comes into the field of the bizarre or novelty. With the exception of the large bowl, three colors are enough for any of these designs which have been planned to be done in enamels on Belleek or Satsuma ware.

If possible, in planning a color scheme of your own for this design, keep the values as arranged in these studies. That is, keep the lightest color for the rose petals, the next





THE ROSE AS A MOTIF—ALBERT W. HECKMAN



lightest and preferably a cool color for the lines around the petals and leaves, and the darkest color for the spots which suggest the leaves. It is probable that someone might prefer and use a color scheme in which the colors were all of one value. This would be satisfactory and here the decoration would be sure to lie flat. A warm Pink, a cool Pink, that is, one which verges on a Purple and a Purple Blue would be an excellent color scheme where the colors were all of one value. The lighter in value this last color scheme is kept the more satisfactory it will be.

Those things which make the most lasting appeal are those which are fullest of suggestion. To suggest all the beauty of a rose with one or two lines and a bit of color is invariably better than to labor over the picture of a flower; and to apply the motif as simply as possible in a way that we feel has been spontaneous in its application, is better than to try to make an elaborate frame work full of squares and triangles inconsistent with the motif itself. Above all avoid making square roses. Roses are not square, nor will they ever be so.

VASE, BOWL AND BON BON (Page 65)

Albert W. Heckman

THESE three pieces were planned to be done as simply and as directly as possible. The vase is in two colors only—Black and Emerald Green. The Green is used in the round spots and in the inside of the vase. Gold may be used instead of the Green in which case a Black outline should be used around the Gold. Leaf Green Enamel, Yellow and Orange are used for the bowl. All the lines and leaves are in Green. The flowers are light Yellow and the buds—the round spots—are Orange Enamel. The small box is in three or four colors. Light Blue was used for the light spots and flowers. Violet or Purple Enamel was used to outline these spots and for the bands around the box. Royal or Dark Blue was used in the background. If outlines are desired Black may be used.



ROSE BEADS

Nellie Hagan

COLLECT the rose petals and grind them in a food chopper. Spread the pulp on a china platter or in an iron pan, (the former will make light tan beads, the latter jet black), and place it in the bright sun to mature. Stir the pulp frequently and moisten it with a few drops of water if it becomes dry. At the end of 3 or 4 days the mass will be of the consistency of bread dough and is ready to mould into beads. Roll small balls of the "dough" between the palms and carefully pierce them with a large pin or match. After beads have dried thoroughly, decorate them with enamels. Ordinary white enamel, such as is used in every home, is the kind to use; tint it any desired colors with oil paints, and paint tiny flowers on your beads.

If the beads have been left mounted on the matches or pins, they are easy to hold while decorating.

This process is very simple, and anyone following these directions can have success, besides a necklace that is most dainty and charming.

COLUMBINE MOTIF (Page 60)

Henrietta B. Paist

THE natural coloring of the Columbine was given in the July-August number and some color suggestions made for lustre treatment.

This month I have made some units which may be adapted to shapes and have suggested two borders as decoration for a bowl.

These flowers in a more or less natural coloring would be most effective against a background of black, deep rich blue, or dark green—grounded or enamel.

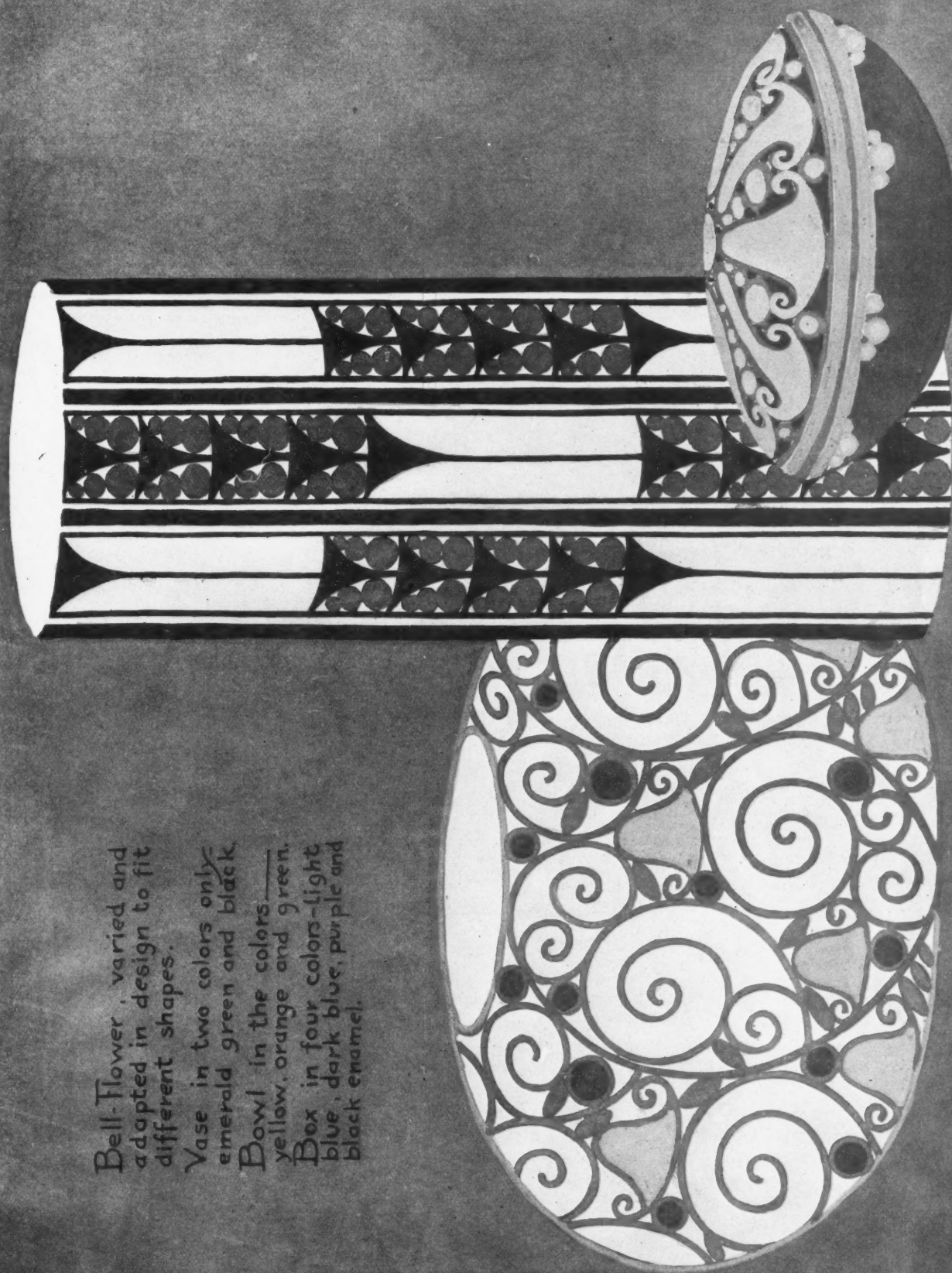
The circular unit could be adapted to a large bowl, being used on the inside at the bottom, with the triangular unit on the outside, held together by sections of one of the borders, and the small border or the same one reduced, on the inside near the top. For a large bowl, the ivory or Satsuma background would be most suitable and the coloring would of course be in a correspondingly lighter key.

Bell-Flower, varied and adapted in design to fit different shapes.

Vase in two colors only—emerald green and black

Bowl in the colors—yellow, orange and green.

Box in four colors—light blue, dark blue, purple and black enamel.



VASE, BOWL AND BOX—BON BON, BELL FLOWER MOTIF—ALBERT W. HECKMAN

(Treatment page 64)



1 5 2 3 6 4 7

EXHIBIT OF HARTFORD KERAMIC ART CLUB, HARTFORD, CONN.

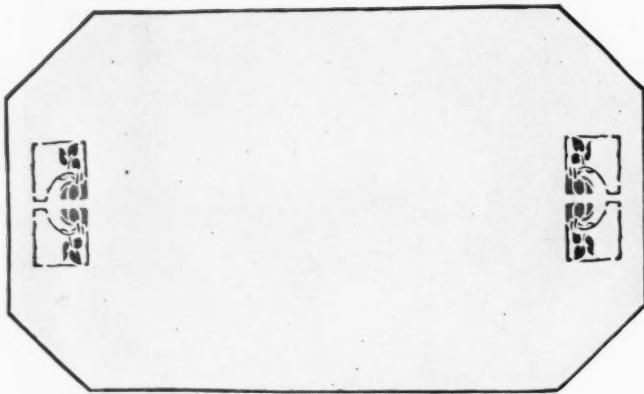
1. Lamp in black and yellow enamel, with shade to match, Mrs. Pfennighausen.
- 2-3. Bowl and jardiniere, Mrs. Benedict. Enamels and gold.
4. Vase with parrot, Mrs. Harry Lang.
5. Satsuma pitcher, Mrs. Eric Peterson. Enamels.
6. Belleek bowl, Mrs. F. L. Chapman. Black, bright red and green.
7. Tall vase, Mrs. H. H. Gibson. Dull blue and ivory.
8. Satsuma dish in pink and green enamels, Mrs. A. J. Benedict.
9. Plate in lustres, Mrs. G. E. Pfennighausen.
10. Teapot, Mrs. H. H. Gibson. Gray, black, bronze and orange; metallic effects.
11. Belleek bowl, Mrs. F. L. Chapman. Dull pink and old blue enamels.
12. Tall vase, Miss Mae McGann. Enamels on Belleek.
13. Mrs. C. F. Dow. Silver on Sedji.
14. Satsuma box, Miss L. J. Cuzner. Bright enamels on black.
15. Satsuma jar, enamels on Belleek, Miss McGann.
16. Vase, Mrs. F. C. Shepard. Blue, green and black enamels on Satsuma.
17. Salts and pepper and bouillon cup and saucer, Mrs. H. F. Smith. Design in silver.
18. Large plate in delicate green and orange lustres, Miss Grace Merry.
19. Satsuma incense burner, Mrs. J. J. Morcom. Bright enamels on black.
20. Vase, orange lustre, Mrs. Newton.
21. Tall vase, Mrs. F. L. Chapman. Peacock lustres and gold; flowers, pink enamel.
22. Broth bowl, white and gold, Mrs. M. E. Hastings.
23. Satsuma jar in enamels, Mrs. C. F. Dow.
24. Satsuma box, Mrs. A. J. Benedict. Bright enamels on black background.
25. Plate, Mrs. N. S. Tuttle. Wild roses on blue background, with gold.
26. Ice tub, Miss Lela Tilton. Enamel on Belleek.



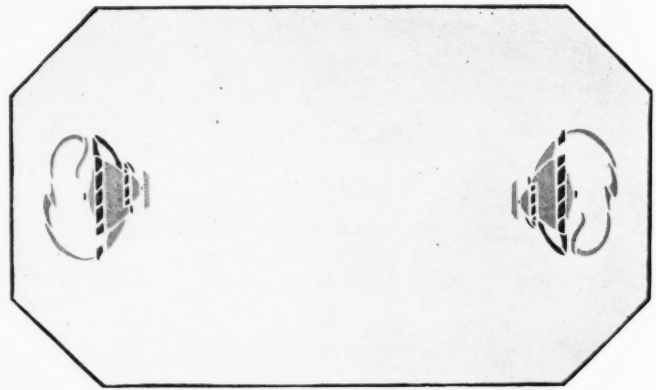
12 8 13 9 14 10 15 11 16



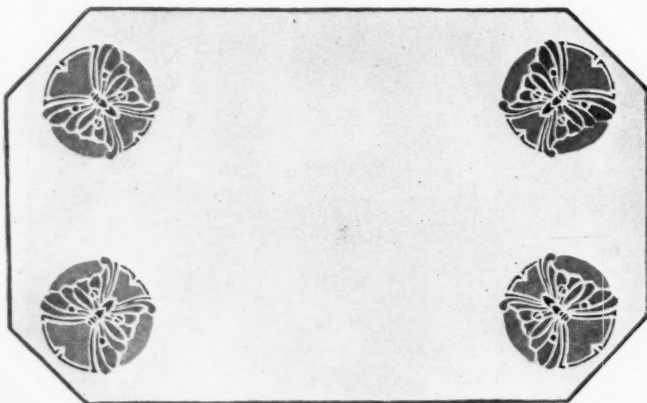
21 22 17 23 18 24 19 20 25 26



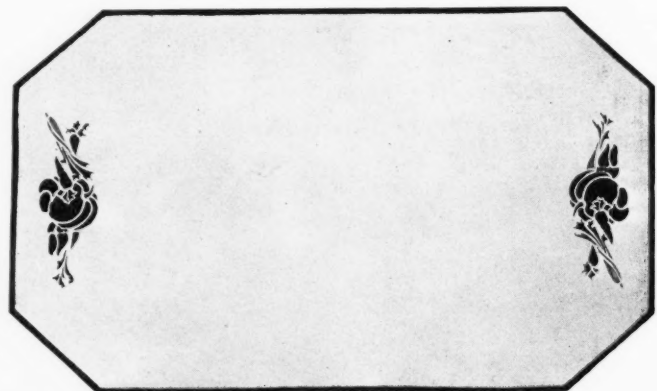
No. 1



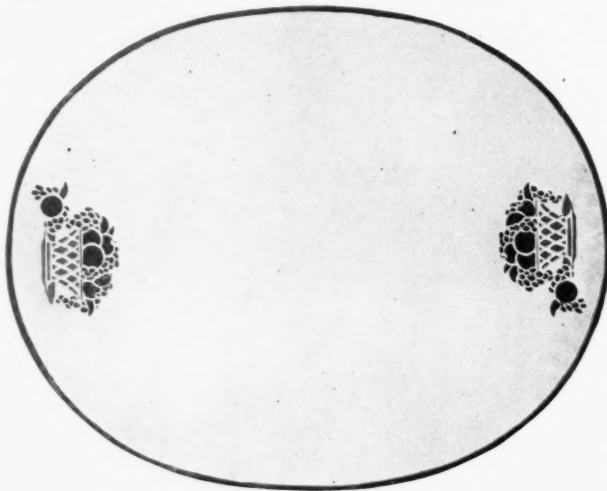
No. 4



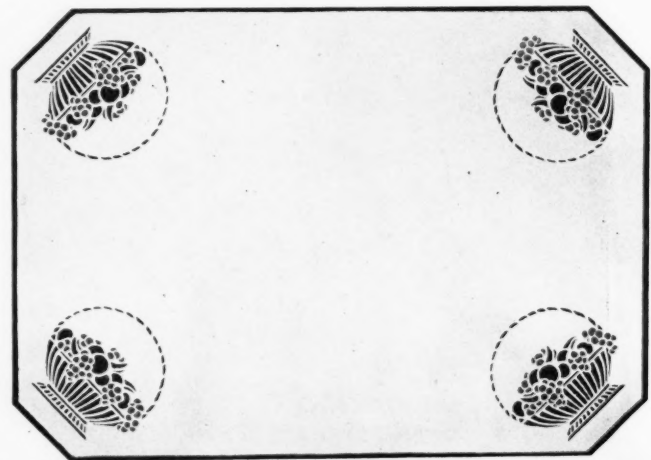
No. 2



No. 5



No. 3



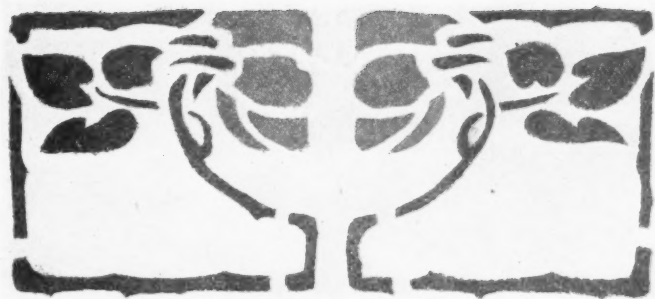
No. 6

DESIGNS FOR SANITAS MATS FOR BREAKFAST OR LUNCH TABLE—HENRIETTA B. PAIST

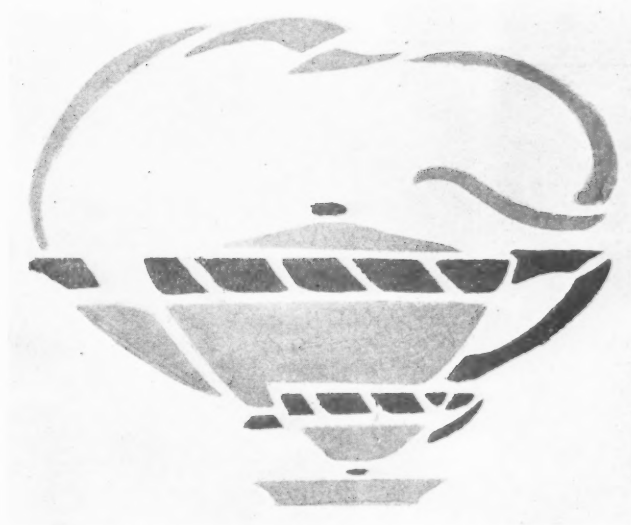
Motifs with Color Schemes shown on opposite page.

The plate shown in July-August number could be made into a stencil and used to decorate the "sanitas" mats for table service. This material can be procured in a lovely "satsuma" tint and forms a lovely background for this kind of work. There is also an imitation of leather in black which, decorated in brilliant colors, makes most attractive

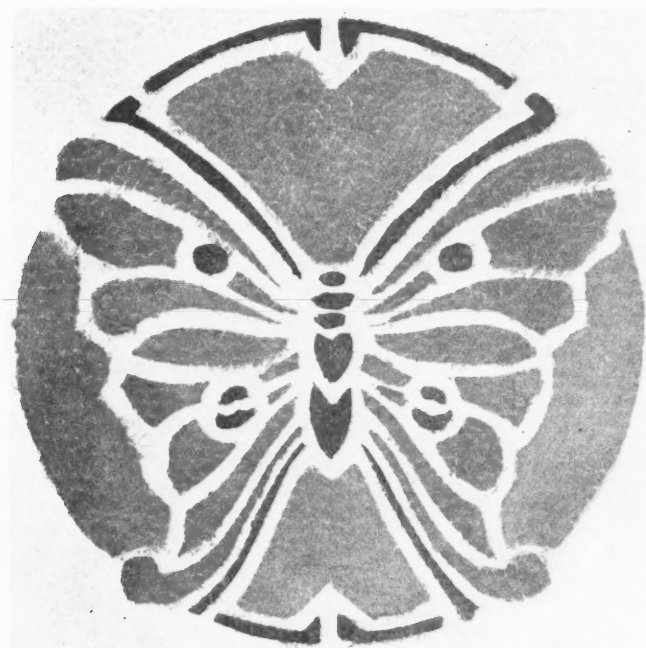
mats for porch and library use. For this work, oil colors mixed with ordinary varnish and floated on heavily, much the same as enamel, form a very durable decoration. To render it still more washable, apply a coat of varnish over the decoration after the paint has dried.



No. 1. Green and dull Salmon Pink.



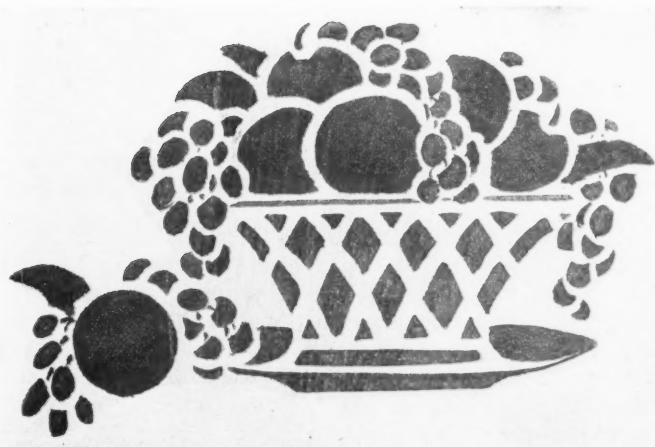
No. 4. Handle Grey; teapot Bluish Grey with bands, knobs and handles dark Blackish Blue.



No. 2. Shades of dull Enamel Green.



No. 5. Orange pumpkin; Brown Green stem; Red Orange carrots with Green tops; celery Grey Green with Yellow Green tips; Red peppers; Olive Brown cucumbers.

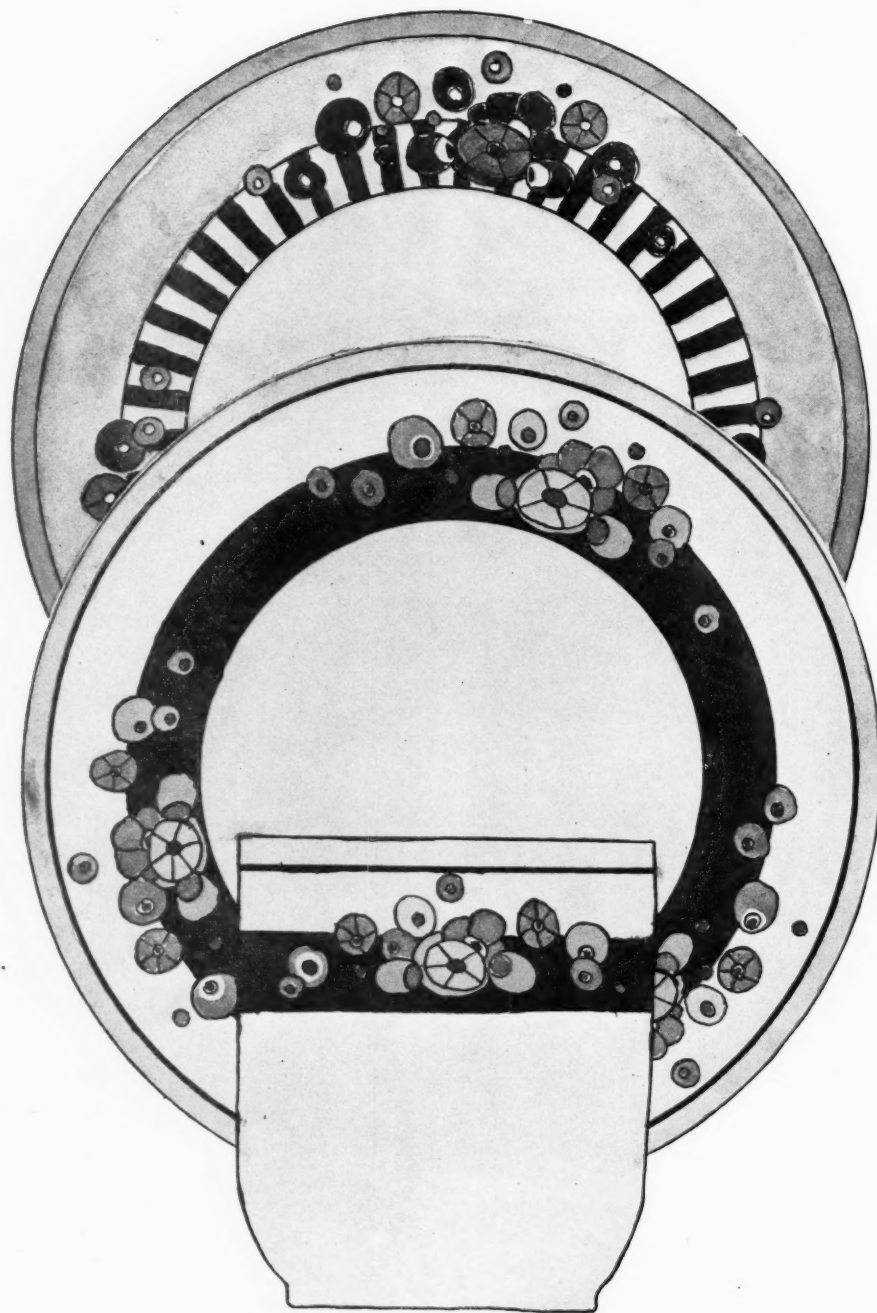


No. 3. Dull Green Blue basket; Orange and Red fruit; grapes, Reddish Green at top of basket shading to Light Green at ends of cluster.



No. 6. Basket, Black; grapes dull Purple Blue; oranges and bananas in natural colors, red apples, all edges to match.

MOTIFS FOR CHINA AND SANITAS MATS FOR BREAKFAST AND LUNCH SETS—HENRIETTA B. PAIST



CUP AND SAUCERS—N. NORFLEET

DARK bands on both saucers and cup are oiled and dusted with Black or may be painted with Black and allowed to stand an hour and then dusted with Black. The latter method is easier to clean. Clean off surplus color and outline with Black and also put in fine band lines with Cameo and then fire. Sectional flower is oiled and dusted with Grey Blue. Large flower back of it and small sectional flower dusted with Yellow for Dusting also the two dark centers on either side of large sectional flower. The re-

mainder of those and any of the other blossoms is Mode. Remaining small sectional and 1 or 2 blossoms on opposite side dusted with Bright Green, remaining blossoms with Water Blue and center painted with Yellow Red. Outer band on top saucer painted with 3 Dark Grey and 1 Albert Yellow. Edge of back saucer oiled and dusted with Water Blue and space between that and design is dusted lightly with Glaze for Green.

PUPILS OF ALMA HALL, SALEM COLLEGE

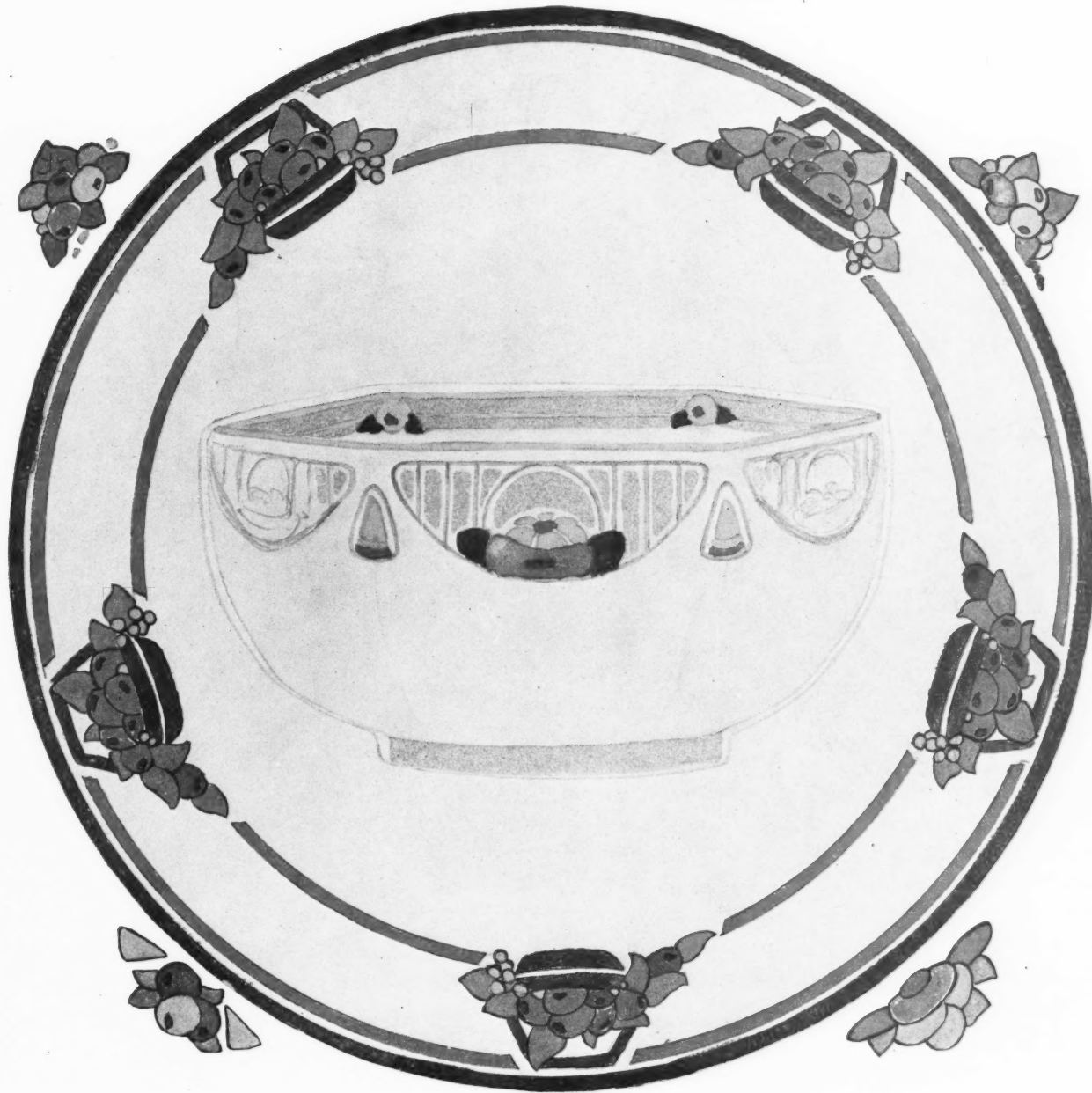


PLATE AND BOWL—N. NORFLEET

SALEM COLLEGE, NORTH CAROLINA

Salem College has the distinction of being the oldest southern school for women. Many of the traditions are retained and it certainly has a quaint and artistic atmosphere. The buildings, and historic furnishings were described in "House Beautiful" April, 1918.

SATSUMA OR BELLEEK BOWL*N. Norfleet*

FINE bands through and around design are Azure Blue Enamel, also berries inside of bowl. Leaves are 1 Grass Green Enamel, 1 White. Dark grey flower Jersey Cream, and light flower Lavender with Jersey Cream center.

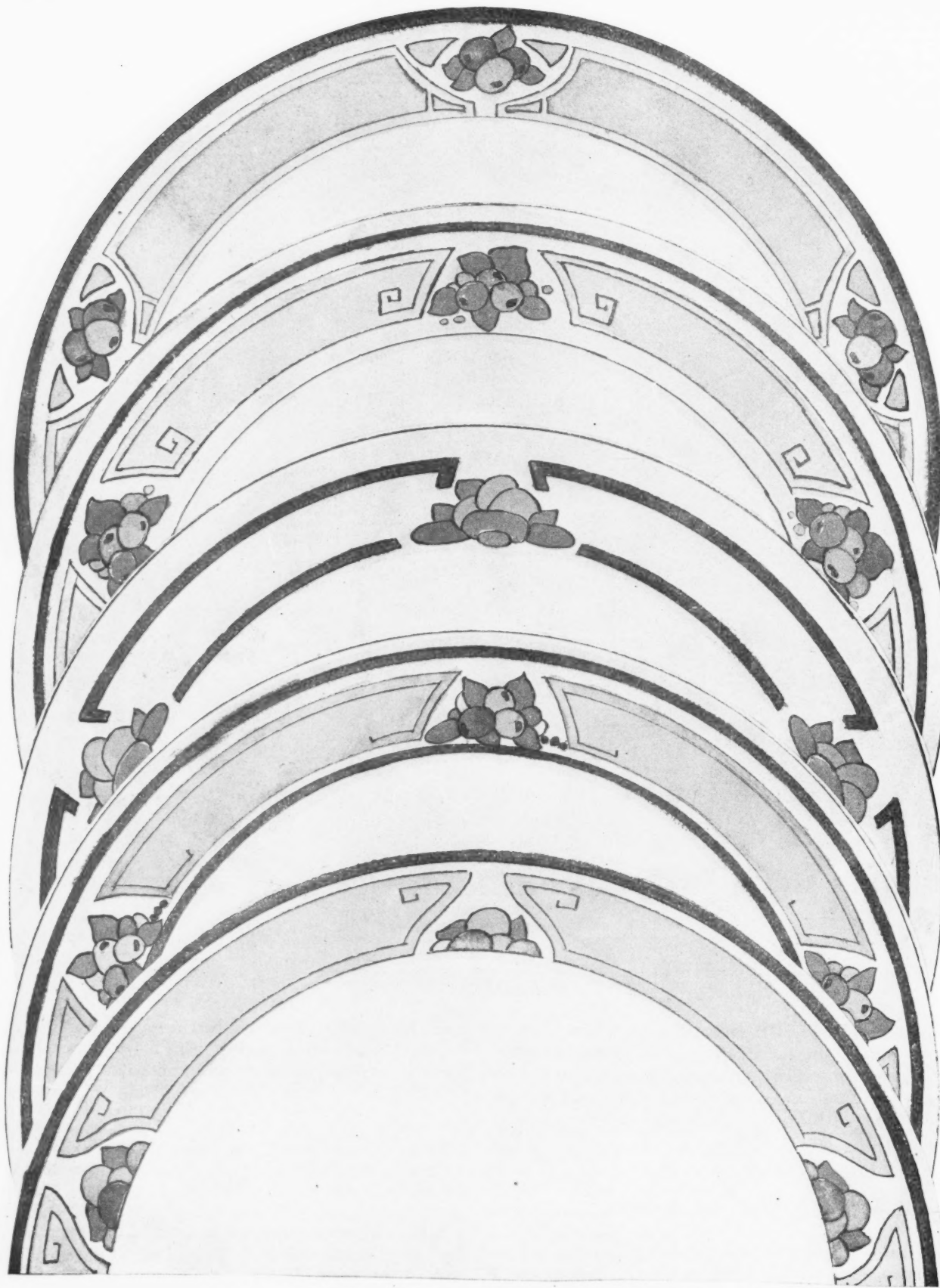
Small figure between outside panels for the dark use Jersey Cream. Band next to it, grey spans between bands in large figures, wide band at bottom and wide bands inside in White Gold or Silver. Remaining space in small figure is Lavender Enamel.

✻ ✻
PLATE

N. Norfleet

OIL 3 large berries at right and 2nd one from left, also grey bands and dust with 3 Ivory Glaze and 1 Blood Red. Leaves are dusted with Florentine and remaining berries with 4 Ivory Glaze and 1 Albert Yellow. Basket and dark band is Green Gold.

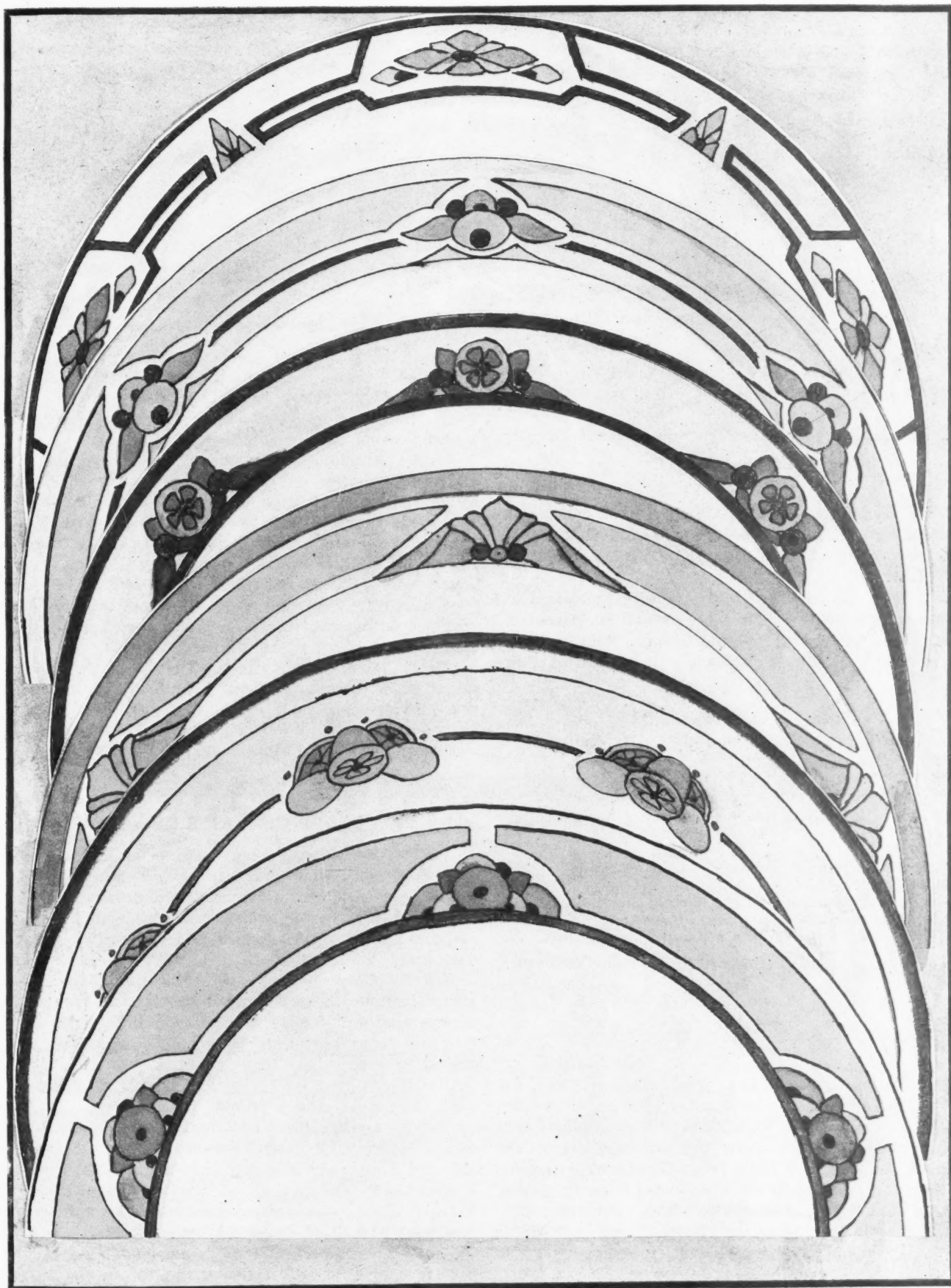
PUPILS OF ALMA HALL, SALEM COLLEGE



GROUP OF PLATES—M. HAWKINS

(Treatments page 75)

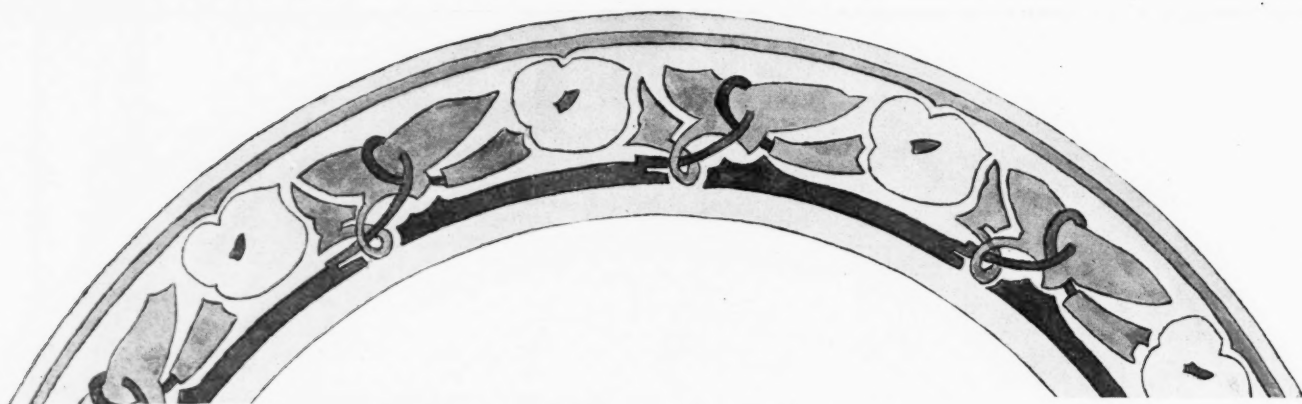
PUPILS OF ALMA A. HALL, SALEM COLLEGE



GROUP OF PLATES

(Treatments page 75)

PUPILS OF ALMA A. HALL, SALEM COLLEGE



CALLA LILY PLATE—HELEN L. WALLACE

BEGINNER'S CORNER

JESSIE M. BARD

EDITOR

Williamsport, Pa.

CALLA LILY PLATE

Design by Helen L. Wallace

OUTLINE design with Dark Grey for Flesh and a little Shading Green. Paint background back of lilies with a thin wash of 3 parts Dark Grey for Flesh and 1 part Albert Yellow.

Second fire: Oil dark tone in design with Special oil for Dusting and dust with Water Lily Green. Oil leaves and light band and dust with Florentine Green. Paint the dark space in lily with Yellow Brown and a little Albert Yellow.

ANSWERS TO CORRESPONDENTS

M. W. (1)—I copied the service plate of the May number of the magazine and used Fry's rose for roses, after I scoured the plate much of the rose came off due to too much oil in the paint. Is there any way of saving the plate so that no more paint can come off?

(2) I saw lamp shades that seemed to be of heavy paper and roses painted on them. Do you know the name of the paper and where to buy it?

Answer—Sand paper as much of the pink off as you possibly can get off and then make an American Beauty rose of it by using blood-red and yellow red and a little Ruby in the darkest touches, this will be less noticeable than to patch the pink.

(2) The paper is probably the imitation parchment paper that is so much in vogue at present. It can probably be obtained from any of the first-class art dealers.

GROUP OF PLATES (Page 72)

M. Hawkins

NO. 1 beginning at the top. The outline is Black, but may be omitted if desired. Oil light berry and the two light leaves and dust with Mode. Oil remaining leaves and dust with Water Lily Green, the remaining berries are oiled and dusted with 5 parts Ivory Glaze and 1 part Albert Yellow. Light bands are dusted with Glaze for Green. The grey background between bands is painted with a thin wash of 3 parts Dark Grey for Flowers and 1 part Albert Yellow. Dark band at edge is gold or if preferred may also be of same color as light band.

No. 2. The outline is Black. Leaves are oiled and dusted with Bright Green. Large light berry and the two partly concealed are dusted with 2 parts Banding Blue and 1 part

Water Blue. Small dots are Mode and remaining berries 5 part Ivory Glaze and 1 Albert Yellow. Centers of berries are painted with Yellow Red. Light Grey panel is painted with a thin wash of 3 parts Dark Grey and 1 part Albert Yellow. Outer dark band is Gold.

No. 3. Outline is Black, but may be omitted and a fine white line scraped out before figures. The three small leaves and center of large figure are oiled and dusted with Florentine Green, 2 large leaves are dusted with 2 parts Peach Blossom and 1 Cameo. 3 light circles are Mode and remainder of large one is 5 parts Ivory Glaze and 1 part Albert Yellow. Dark Bands are Green Gold.

No. 4. Same coloring as No. 1, except the grey panel, which is dusted with Glaze for Green very lightly. Ivory glaze may be added if the oil seems heavy.

No. 5. Outline with Black. The two dark leaves are dusted with Florentine Green. The 3 berries in the rear are oiled rather heavily and dusted with Mode. 2 front berries are 5 Ivory glaze and 1 Albert Yellow. Grey panel is 2 Ivory glaze and 1 Mode dusted on lightly.

GROUP OF PLATES (Page 73)

NO. 1. Beginning at top, large petals of flowers are oiled and dusted with Florentine Green, small petals and buds with Mode. Dark centers and bands are Green Gold, with very center of flower painted with Yellow Red and also a band of it painted in bud between the light and dark tone. Outline is Black.

No. 2. Leaves dusted with Florentine Green. Large berry Mode, small one, 2 Peach Blossoms and 1 Cameo. Centers painted with Yellow Red. Remaining berries outside center of large berries and large band Roman Gold. Gray panel and space under berries dusted with 2 Pearl Gray. 1 Glaze for Blue. Background of border painted with 3 Dark Gray and 1 Albert Yellow. Outline Blue.

No. 3. Outline Black outside, large flower dusted with Mode, remainder 2 Peach Blossom, 1 Cameo, 2 inches at side and dark bands, also dots in center of large flower are Roman Gold. Leaves are dusted with 1 Bright Green and 2 Ivory Glaze. Background painted with the very thinnest wash of 2 Blood Red and 1 Violet.

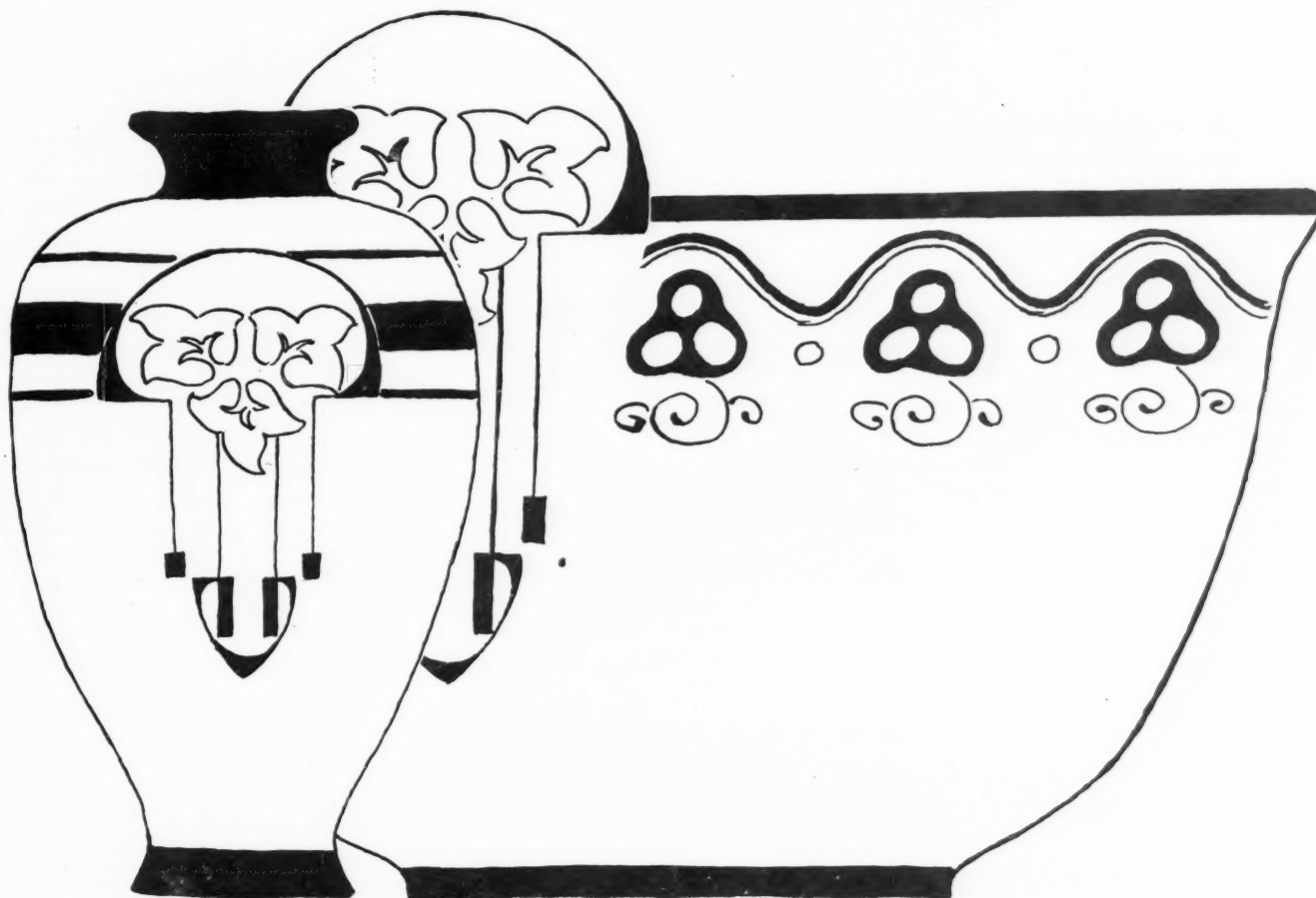
No. 4. Outline Black. Center section of figure and two outside ones oiled and dusted with 2 Mode and 1 Water Blue, 2 dark circles dusted with 2 Deep Ivory and 1/2 Yellow Red. Long section at both sides of figure and outer wide band dusted with Glaze for Green. Remainder of figure and

berry 2 Cameo $\frac{1}{2}$ Deep Ivory. Panel in center 3 Ivory Glaze, 1 Mode.

No. 5. Outline, Black, 2 side circles and outer band and two sectional circles dusted with Mode and a little Violet. Sectional flowers and dots, Bright Green. Dark part of center figure Yellow for Dusting and remainder Deep Ivory. Wide bands Roman Gold. Background back of figures

painted with thin wash of Apple Green. Outer light edge left white.

No. 6. Outline Black. Leaves Florentine Green dusted on. Large circle dusted with yellow for dusting, two outer large circles, 2 Cameo and 1 Peach Blossom. Remaining circles Mode. Grey panel, 3 Ivory Glaze, $\frac{1}{2}$ Mode. Background painted with 3 Ivory Glaze, 1 Albert Yellow.



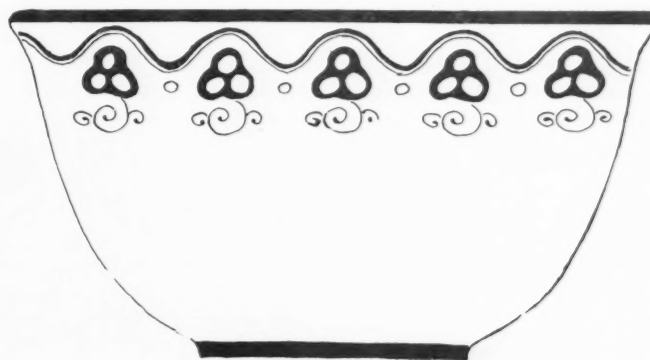
VASE AND BOWL—NELLIE HAGAN

Suggested by embroideries in Mid-summer Ceramic Studio. Best application in black and white.



TEA POT—NELLIE HAGAN

Design may be etched or treated in plain Roman gold.



YELLOW POTTERY BOWL—NELLIE HAGAN

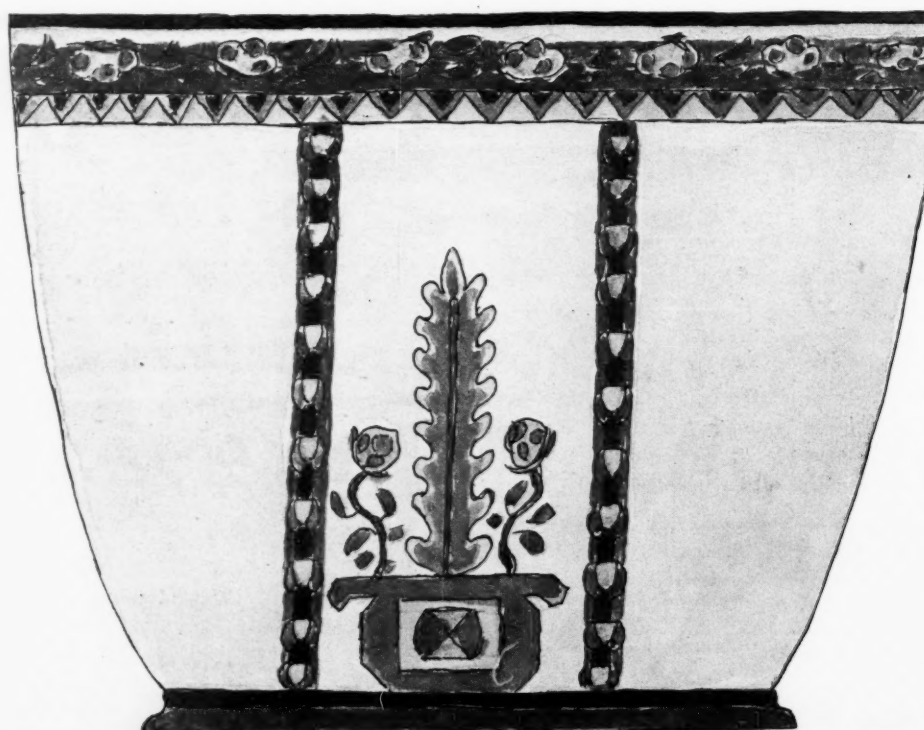
Flower, scroll and bands, Black enamel. Circles in flowers, Green enamel. Dots and wavy lines, Orange.



ORIENTAL PLATE—MRS. L. D. SINCLAIR

(Treatment page 77)

Suggested by Italian, Spanish and Oriental Drawn Work in Mid-summer Ceramic. Best application in color.



TALL BOWL—MRS. L. D. SINCLAIR

(Treatment page 77)

Best application in color.

ORIENTAL PLATE (Page 76)

Mrs. L. D. Sinclair

BLACK tone near edge of plate is Black paint and also in center design. Long bar in black border and horizontal bar below design and outside of center design oiled and dusted with Bright Green. Zig zag figure dusted with 2 Banding Blue and 1 Water Blue. Two small figures in group of three painted with 1 Yellow Brown and 2 Yellow Red, and the remaining are dusted with 3 Ivory Glaze, 1 Albert Yellow. Remainder of design is Roman Gold.

OIL PAINTING EXHIBIT

THE Trustees of The Corcoran Gallery of Art, in Washington, announce that the Seventh Exhibition of Contemporary American Oil Painting will open to the public on Sunday, December 21st, 1919, and will continue until Sunday, January 25th, 1920.

Former Senator William A. Clark, a member of the Board of Trustees of the Gallery, has again generously offered the sum of \$5,000 for "The William A. Clark Prize Awards" to be distributed as follows:

First Prize: \$2,000, accompanied by the Corcoran Gold Medal.

Second Prize: \$1,500, accompanied by the Corcoran Silver Medal.

Third Prize: \$1,000, accompanied by the Corcoran Bronze Medal.

Fourth Prize: \$500, accompanied by the Corcoran Honorable Mention.

The exhibition will be confined to original oil paintings, by living American artists, not before publicly exhibited in Washington. The last day for receiving pictures offered will be November 21st, at agencies in New York, Boston and Philadelphia, and December 1st in Washington.

The last exhibition of this nature, held by the Corcoran Gallery, was visited by many thousands of persons. Forty-five paintings were sold, aggregating \$67,900.

The circulars and entry cards, giving the personnel of the Jury and detailed information, will be issued to the artists on or before October 15th, 1919, and these circulars may then be had upon application to the Gallery.

CHARLES C. GLOVER, *President*.

C. POWELL MINNIGERODE, *Director*.

TALL BOWL (Page 76)

Mrs. L. D. Sinclair

TO be carried out in Enamels on Belleek or Satsuma. Darkest tone is Black Enamel, outline Black paint. Dark part of flowers in border and 2 in center design are Mulberry. Remainder of flowers are 1 Warmest Pink and 1 White. Leaves in border and in upright panels and dark space in painted border are Bright Green and 1 White. Center of large leaf and small leaves at the side and two dark spaces in center of jar are Peacock Green. Remainder of large leaf is Leaf Green. Stem to two upright flowers is Blue Green. Lightest tone in upright panel and large light square in jar are Lilac. Light space next to dark in painted border, light spaces in center of jar are Chinese Blue. Outside of jar is Dark Yellow and remainder of painted border Lilac. Lower band, background of top border and upright panels are Roman Gold.

STUDIO NOTE

Miss Louise Seinecke, the expert in glass decoration, has opened a beautiful studio in Cincinnati, Ohio, at 299 McGregor Avenue, Mt. Auburn.

Cooley's Gold and Powder Colors

NONE BETTER

Finest Oils, Colors, and Lustres on the market

As we have been practical Decorators for over 50 years we are able to understand, and furnish what the China Painter desires.

Send 15c for sample box of our

Roman, Glass, Green, or Unfluxed Gold

Color Catalogue Upon Request

New Shipments of China Arriving Every Week

Boston China Decorating Works

L. COOLEY

38 Tennyson Street, Boston, Mass.

Agents in New England for Ceramic Kilns

MANUFACTURERS OF
SHERRATT'S ROMAN GOLD
ROMAN, UNFLUX, GREEN and RED GOLD, \$1.00 per box. SILVER 50 cents per box. Dealers and Teachers rates on application. This Gold is Superior in Quality and Quantity. Once used always used. Hand Painted China a Specialty. Lessons in China Painting. White China for Decorating and household use. All kinds of China Art Materials. Orders promptly filled.
AGENT FOR REVELATION CHINA KILNS.
SHERRATT'S CHINA ART STORE
608 13TH STREET, N. W. WASHINGTON, D. C.

The Williams Art Importing Co.

499 College Street, TORONTO, CANADA.

White China and Supplies

The largest stock of its kind in Canada.

Everything for the China Decorator

Shipments expected from France in the early fall.

No catalogue as yet. Write and tell us what you require, we can no doubt be of service to you.

Mrs. C. B. Adkins, STUDIO 34 Hendrix Street,
BROOKLYN, N. Y.
Telephone E, New York 6729.
Teacher of Glass and China Decoration in all branches.
Oils, Water Colors and the Crafts. Tested Hard and Satsuma
Enamels. Special Colors for China and Glass.
Water Color Studies for Sale or Rent. Expert Firing.
Lessons by Correspondence.

Mrs. K. E. Cherry

DESIGNS TO ORDER

MARINA BUILDING, STUDIO 1, 2.

ST. LOUIS, MO.

THIS SPACE together with name and address
in "The Directory" \$3.00 Per Month
A YEAR'S CONTRACT CARRIES WITH IT A YEAR'S
SUBSCRIPTION TO THIS MAGAZINE.
Discount on yearly contracts
KERAMIC STUDIO PUB. CO.

Miss Gertrude Estabrooks

Water Color Pictures to Rent—Heads, Flowers, Land-
scapes and Fruit. Send for Catalogue.

Book on Methods and Colors, in Water Colors. Price \$1.
Lessons in Water Color, Oil and Tapestry.

17 N. State St., Stevens Bldg., Room 1505, Chicago, Ill.

Mrs. A. A. Frazee

STUDIO 919 FINE ARTS BUILDING
410 Michigan Boulevard, South, Chicago

Teacher of Conventional Design and Enamel Work on Porcelain

Send for my Tested, Hard and Satsuma Enamel

Original Designs for Conventional Work made to Order.

Importer of Royal Satsuma for Decorating

Miss Hazel B. Hill, THE STUDIO SHOP,

46 North Pearl Street, ALBANY, N. Y.

Classes in China Decoration. The use of Colors, Lustres,
Enamels, Conventional and Naturalistic. Importer of
Royal Satsuma and White China.

Careful firing done at reasonable prices. A very large collection
of Decorated China rented to teachers for Copying.

The finest colors, lustres, mediums and all materials for china
decoration. Write for price list.

Mrs. F. N. Waterfield

Miss Charlotte Kroll

DOMESTIC ART ROOMS, 149 Washington St., Newark, N. J.

Importers and Dealers in China for Decorating.

PAINTS, MEDIUMS, ETC. CHINA FIRED DAILY

Agents for Perfection Kilns

Send for our "Rose," stands repeated firings, 25c per vial.

Rhoda Holmes Nicholls

CLASSES IN WATER COLORS AND OILS

Colonial Studio, 39 W. 67th St., New York City

KERAMIC STUDIO

Teachers' Directory

District of Columbia

WASHINGTON

Sherratt Art Studio, 608 13th St. N. W.

Georgia

ATLANTA

Jeanette Williams, 375 Piedmont Ave.
Illinois

CHICAGO

D. M. Campan Art School, 323-325 S.
Wabash Ave.
shall Field Building
Mrs. A. A. Frazee, 918 Fine Arts Bldg.,
410 Michigan Boulevard, So.
Blanche Van Court Boudinot, 1316
Albion Avenue
Gertrude Estabrooks, Room 1505, 17
N. State St., Stevens Building
Prof. Franz J. Schwarz, 5324 Wash-
ington Boulevard

Iowa

DAVENPORT

Miss Edith Alma Ross, 312 E. 14th St.

DES MOINES

Frances Blanchard Stevenson, 1502 W.
22d Street

Missouri

ST. LOUIS

Mrs. K. E. Cherry, Marina Building
Grand and Lindell Avenues

Minnesota

ST. PAUL

Henrietta Barclay Paist, 2298 Com-
monwealth Avenue
Walter K. Titze, 210 Fuller Avenue.

New Jersey

NEWARK

Mrs. F. N. Waterfield, 149 Washington
Street
Miss Charlotte Kroll, 149 Washington
Street

New York

ALBANY

Miss Hazel B. Hill, The Studio Shop,
46 North Pearl Street.

BUFFALO

Mrs. C. C. Filkins, 609 Main Street

BROOKLYN

Mrs. C. B. Adkins, Studio 34 Hendrix
Street. Tel. E, New York 6729.

NEW YORK

Miss M. M. Mason, 218 West 59th St.
Rhoda Holmes Nicholls, 39 W. 67th St.
Lillie M. Weaver, 333 West 85th St.
Telephone 3016 Schuyler.

Ohio

COLUMBUS

Miss Mint M. Hood, 1092 E. Rich St.

Pennsylvania

PHILADELPHIA

A. B. Cobden 13 South 16th St.

Wisconsin

MILWAUKEE

Anna E. Pierce and Adele P. Chase.
Gone to California—Will later open
Studio at Oakland.

Miss M. M. Mason

218 West 59th St., New York

THE PRINCIPLES OF DESIGN—with studio work
for teachers, craftsmen and designers.

CLASSES

CERAMICS—the use of colors, enamels, and lustres,
—modeling in clay—the building of pottery
forms.

Catalogue of designs upon request

Henrietta Barclay Paist

A Non-resident Course of Design for the China Decorator.
Simple and practical.

This course was the outcome of a demand for help in this direction
and has been in practice since 1910.

The advantages are obvious. You can put yourself
in the Creative Class. Write for particulars.

Special arrangements for Clubs or groups of four or more.

2298 Commonwealth Avenue, ST. PAUL, MINN

Miss Edith Alma Ross

New Studies in Water Color for Rent

New designs for china decoration, naturalistic and conventiona

New water color studies for landscape and flower painting

New designs for china arranged in sets.

Studies sent on approval upon receipt of reference.

For price-list Address 312 E. Fourteenth St., Davenport, Iowa.

Special designs made to order.

The Art Department of

Salem College for Women

Winston-Salem, N. C.

in addition to its technical equipment offers unusual
atmosphere.

Crafts have been pursued for 147 years in this
unique institution.

It has the true quaintness and inspiration of a century
and a half of uninterrupted work.

Walter K. Titze

210 Fuller Avenue, St. Paul, Minn.

DESIGNS TO ORDER

Teacher of conventional and semi-conventional
Decoration on porcelain

Enamels

Designs in Water Color with treatments

Lillie M. Weaver Telephone 3016 Schuyler

CLASSES IN CHINA DECORATION

Conventional, Naturalistic, Enamels, Lustres

OIL PAINTING

Landscape.

Still Life.

Studio, 333 West 85th Street,

NEW YORK CITY.

Expert Firing Daily.

Special Attention to Enamels

SKETCHING FROM NATURE, OR LANDSCAPE PAINTING FROM COPY

A practical book for out door work, by
GERTRUDE ESTABROOK

PRICE \$1.00

17 North State Street

Chicago, Ill

Teachers of Oil and Water Colors !

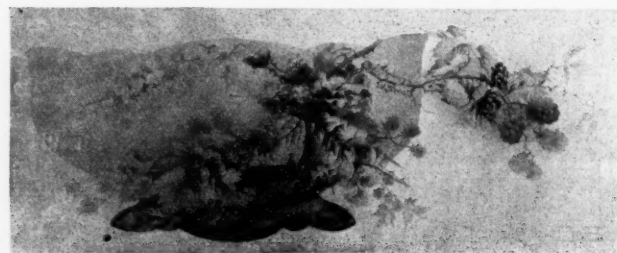
Teachers of China Painting !

**Have you the sheets illustrating our Color
Studies for Studio use ?**

Keramic Studio Publishing Co., Syracuse, N. Y.



Punch Bowl, Grapes—Jeanne M. Stewart
Price with treatment 20 cents



Berry Bowl—Jeanne M. Stewart.
Price with treatment 20 cents

KERAMIC STUDIO PUBLISHING CO., SYRACUSE, N. Y.

When writing to advertisers please mention this magazine



BOWL—MRS. MARIE LOOMIS

ADAPTED FROM PERSIAN PLATE IN THE METROPOLITAN MUSEUM

OCTOBER 1919
KERAMIC STUDIO

COPYRIGHT 1919
KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.